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The Economy of India

Approximately 1498-1650 A.D.

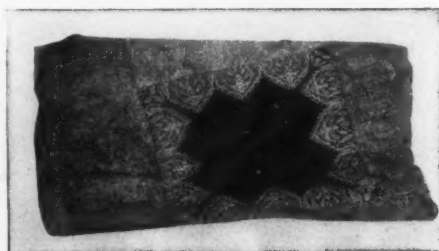
DURING THE EARLY trade monopolies of Portugal and Great Britain in India from 1498 to 1650 A.D., India was largely an agricultural country.

Self-sufficient village units raised rice, cotton, sugar cane, oil seeds, cereal grains and silk. Great landlords owned the land, and tenants paid rentals with shares of the produce. Village craftsmen were organized in guilds similar to those of Medieval Europe.

Copper and gold coins circulated during this period but did not play an important role in the ordinary worker's economic life, because goods were almost entirely transferred on a barter basis.

From 1500 to 1600, Portugal enjoyed a trade monopoly only to be supplanted by Great Britain in 1600. These foreign countries bought goods from native dealers. However, Europeans found it difficult to stimulate a high rate of production because of Indian religious beliefs that life on earth was a very unimportant phase of existence.

Outside of the European orbit in this period, India did not develop modern financial facilities because the people did not require these services. Only when a country is expanding both in industry and in commerce, do economic needs stimulate the growth of modern banking practices and a monetary system such as our society knows today.



Kashmir shawl made by Indian craftsmen of 17th Century. From the collection of the Carnegie Museum.

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COVER

This exquisitely carved French oak cupboard is from the generous loan made by the Baroness Cassel van Doorn, of New York City. The name "dresser"—in French *dressoir*—might be applied to this piece, which was used for storage of bread or of plates and dishes.

The ornament with its variety of Gothic tracery brings to mind portals and windows of Gothic churches, proving how monumental architecture was reflected in domestic furniture.

The sides are decorated with the so-called linen-fold motif, which in the Middle Ages enjoyed great popularity. The florid style of the panel decorations would indicate an advanced date for this choice piece, probably the early sixteenth century.

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APRIL CALENDAR

RE-UNION OF ARCHITECTURE AND ENGINEERING

An exhibition in two parts, April 9 to 30, on the second floor: 200 large photographs with text by Lewis Mumford, organized by Leopold Arnould, dean of architecture, Columbia University, sponsored by the Smithsonian Institution; and models, drawings, and photographs by the Student Chapter of the American Institute of Architects, Carnegie Institute of Technology.

ONE-MAN EXHIBITION

William Charles Libby, of the Carnegie Tech art faculty, will exhibit work in oil and the print media on the third floor from April 3 through May 1. This is the third of four one-man shows by local artists at the Institute this season.

SALON OF PHOTOGRAPHIC ART

Forty-second annual PITTSBURGH INTERNATIONAL SALON OF PHOTOGRAPHIC ART continues in the third-floor galleries through April 24. Color slides will be shown in Lecture Hall at 2:30 P.M., Sunday, April 3.

ACHIEVEMENT THROUGH FREEDOM

Paintings, sculpture, manuscripts, and silverwork by American Jewish artists comprise a small exhibition in the new alcove on the second floor from April 17 through May 15, marking three hundred years of Jewish life in America and its impact on the arts.

ARTIFACTS FROM TIMNA

Carnegie Museum received a share of the South Arabian collections obtained by the American Foundation for the Study of Man in 1950 and 1951. Representative objects from the ancient incense-route city of Timna, dating from about 1000 B.C., to the time of Christ, are now on display in four cases on the third floor.

COINS

A small number of rare coins, varying widely in size, shape, and material, may be seen near the Art and Nature Shop. From many countries and dating back as far as 400 B.C., they are installed in two stainless steel cases, the gift of Allegheny Ludlum Steel Corporation.

FESTIVAL TABLES

Ten American festival tables in miniature, the work of Mrs. Benjamin Lencher, may be seen in the Public Affairs Room of the Library through next month.

CONTINUING MUSEUM EXHIBITS

MARINE HALL, DEADLINE FOR WILDLIFE, UPPER OHIO VALLEY ARCHEOLOGICAL SURVEY, FORT PITT EXCAVATION PROJECT, AND THE ANCIENT NEAR EAST.

SPRING CONCERT SERIES

Marshall Bidwell presents three concerts Tuesday evenings this month at 8:15 o'clock in Music Hall, with local choral and orchestral groups assisting. Carnegie Institute Society members and friends are invited. The following guest groups will take part:

April 12—LANGLEY HIGH SCHOOL CHOIR

Elizabeth Wightman is conductor of this outstanding singing group, numbering more than forty boys and girls.

April 19—WESTMINSTER COLLEGE CHOIR

Clarence J. Martin, conductor, will bring his group from New Wilmington, Pennsylvania. A Bach cantata and Benjamin Britten's *A Ceremony of Carols* will be given.

April 26—WILKINSBURG CIVIC SYMPHONY ORCHESTRA

Eugene Reichenfeld, conductor of this seventeen-year-old community group, will join Dr. Bidwell in presenting Handel's *Tenth Concerto* and other numbers.

SUNDAY ORGAN RECITALS

Marshall Bidwell presents a recital on the great organ of Music Hall each Sunday afternoon from 4:00 to 5:00 o'clock, sponsored by the Arbuckle-Jamison Foundation.

On Palm Sunday and Easter appropriate music will be played. Alan Hood will join Dr. Bidwell on May 1 in Mendelssohn's *Violin Concerto*.

ADULT HOBBY CLASSES

Spring series of adult hobby classes will run eight weeks from April 18 to June 13, with registration April 12-16. James Kosinski is in charge of classes, and a folder giving schedule and tuition rates will be mailed on request.

Classes continue in drawing and painting, sculpture, interior decorating, ballet, nature study, photography, gardening and flower arranging, music appreciation, millinery and sewing. Two new instructors are Paul A. Planert, Jr., for interior decorating, and Marie Neppach for millinery.

STORY HOUR AND MOVIES

Stories for six- to twelve-year-olds are told in Boys and Girls Room of the Library each Saturday at 2:15 P.M.

On the 9th the 150th anniversary of the birth of Hans Christian Andersen will be observed with special stories, a puppet show, and exhibit.

Pre-School Story Hour comes at 10:30 A.M., on April 12 and, concluding the season, on April 26, with talks for mothers by Library staff members at the same time.

Free movies on nature and travel topics, with cartoons, will be shown each Saturday at 2:50 P.M., except April 9, in the Lecture Hall.

ART AS AN AGENT OF GOODWILL

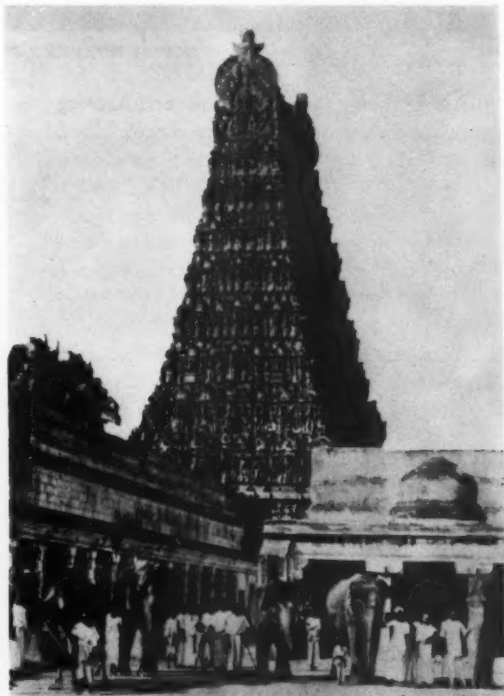
WALTER READ HOVEY

It has been said, and apparently with some justice, that people in countries less privileged than our own are apt to think of America only in terms of business. They view with suspicion the aid that they have received and, missing the idealism by which much of it was prompted, they feel annoyed that such things must be. It is probably some awareness of this attitude that prompted our government to arrange for me to give a series of lectures on American Art in the Near East, Pakistan, India, and Ceylon. Would some realization of our art help to allay fears and misunderstandings in the East?

Even I had some misgivings as far as the Mohammedan world was concerned, for the Moslem is puritanical and views with suspicion all forms of sensuous enjoyment. But Iran, where the Shiite sect predominates, has evolved some of the world's most beautiful designs, and in Baghdad I found an art school of a most advanced character under the direction of a descendant from the Prophet's own family, El Sherif Halid. It was he who introduced me for one of my talks and afterward made the remark that, as their religion would not allow life classes, they should do well in the non-objective approach. Many Pittsburghers will remember Jewad Selim, a teacher in that school who had an exhibition of his work last year at the 130 Bellefield Gallery. I found him in his studio busily engaged in getting an exhibition ready to be shipped to Pakistan. He was warm in his praise of Pittsburgh and the cordiality he received here. But on the whole I sensed in Baghdad some little surprise that an

American should be speaking on art rather than an Englishman, just as in Tehran it seemed to be a little strange that I was not French.

The interest at the University in Tehran was tremendous. At first it seemed quite the contrary, for my talk was scheduled at five o'clock and I arrived in good season to find almost no one present. Soon, however, tea was brought in; by five-thirty most of the faculty, including the president, were chatting glibly, and by six the hall was filled beyond capacity and I began. The building in



SOUTH TOWER OF MEENACHI TEMPLE, MADURA, INDIA



THE JANTRA, OR OBSERVATORY, BUILT BY THE MAHARAJA OF JAIPUR IN 1724

which I spoke was new and architecture seemed to be their chief concern. Frank Lloyd Wright and the beauty of the Kaufmann house, "Falling Water," of which I had a lantern slide, were a revelation to them. Although my remarks had to be translated and I feared might thus become tedious, when I had finished they wished to prolong the discussion.

To me Isfahan was a revelation. Not only is it a city of art, but it is still a city of artists or perhaps one should say artisans. The American Consul there gathered this group together for a reception in my honor, and they form an important economic factor in the community, for their work is widely exported. My talk there was held at the government-sponsored art school. This school is valiantly trying to keep alive the art of the sixteenth century when Shah Abbas was the great patron of the arts, but I think the director and, I know, many of the audience, were concerned over my emphasis on the need

of a changing art in a changing world.

The Corning Glass people are sending a representative to many countries in collaboration with the United States Cultural Affairs men to search for new designs for their product. Such a project might have far reaching results, and I shall be surprised if something of importance does not soon come from Iran.

To write of the many places in which I spoke would prolong this article beyond its limits, nor should I digress to speak of the numerous human encounters which make any trip memorable. Always I was struck by the basic similarities among seemingly the most dissimilar people. Hollywood has discovered that; only Hollywood too often appeals to the baser instincts and has thus distorted the picture of American life to the far corners of the world. Journalists too, looking for the sensational, have created grievously false ideas. One young government employee in Ceylon who had just received a grant to visit

Canada told me he was thankful that it was sponsored by the Commonwealth as he would not wish to go to the United States. I of course showed surprise, and he said, "But can you go out alone on the streets with any degree of safety?" He had been reading about crime in New York and Harlem.

Another companion on a train in India who had been uprooted by the "partition" and must find a place to settle down said that he would never choose America because they were so insensitive to art. He himself was an engineer. On further talking with him I found it easy to see why he had that attitude, and I found it difficult to contravert.

Let us not be too complacent over the fact that the majority of people in the world would gladly exchange their lot for the privileges of America. It is only the man with an ideal who gives any meaning or value to a society.

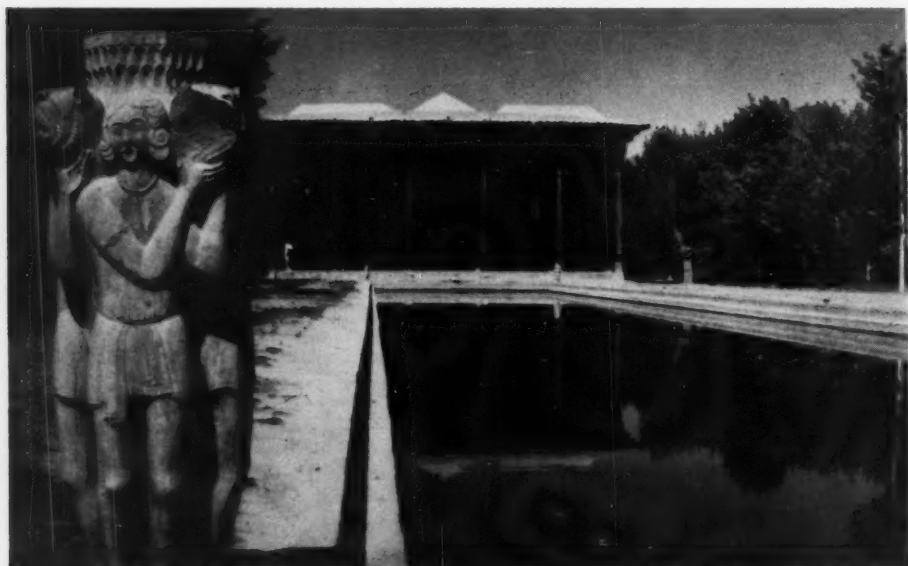
The United States Information Services are

doing an important work in letting the world know something of our cultural side. William K. Bunce of the American Embassy in Japan said at a luncheon while I was in Tokyo that to delineate those aspects of our culture that facilitate understanding of our country is necessary as an aid for others to understand our foreign policy positions. The visual arts, which represent in some intangible way those things that make us what we are, often need interpretation. That interpretations vary is of no consequence, for it is the mood or spirit of the work that must be felt. While I was in Kyoto I saw lines of people blocks in length waiting to get into the EXHIBITION OF FRENCH ART loaned by the Louvre and other French collections. I know that this keyed up a tremendous enthusiasm for France.

It is, of course, more difficult for us in America to build up this kind of respect, for our esthetic tradition is less rich. But at the moment it is a very vital one, perhaps as



DANCERS FROM THE TEMPLE OF THE TOOTH, KANDY, CEYLON



MADRASA MADAR-I-SHAH, PALACE OF THE CHAHIL SUTUN (1590), ISFAHAN, IRAN

much so as any. It is appalling that this is so little realized even by our own people. One can forgive an Indian artist for suggesting, as one did, that since we had nothing of our own of distinction but owned half the great masterpieces of the world, why wouldn't our government send a few of these—a Picasso, a Marini, a Henry Moore—to India where there were none, on a brief loan. This, he said, would show our breadth and tolerance more than a thousand of our own watercolors. He was referring to a government-sponsored exhibit of American watercolor paintings which was advertised. Of course he had not at that time seen the collection of watercolors, or he never would have made such a remark. But I found it difficult to be complacent when, in talking with a young American priest about my mission, he facetiously said, "You must have been put to it to find something to say, for there is no American art."

True, our own American vernacular is not greatly appreciated abroad, but how could it be when it is not even enjoyed at home? Yet when certain aspects were called to the attention of audiences, as I had occasion to do many times, great enthusiasm was aroused. The whole movement of social-conscious painting, from the Ash-Can School to the New Yorker cartoons, invariably caused surprise and excitement. The Calder mobile and the space relations so masterfully handled by an architect like Philip Johnson, or a sculptor like Lipshitz, frequently came as revelations, and even the seeming confusion of a de Kooning was respectfully observed. They were seeing phases of thought which, though not necessarily limited to America, were nevertheless evolved there and would stand permanently in their minds as a part of their general concept of America.

All this is, of course, but a tiny part of the educational programs offered in many

fields through our splendid system of libraries abroad and our cultural-affairs representatives. I ran into people speaking on the United Nations, science, and athletics, and marveled at their skill in handling questions. I myself always stuck to art, much to the annoyance, I fear, of certain individuals in the audiences, but usually it was easy to reduce a question to a philosophical generality which might have some relationship to the subject at hand.

One day Malvin Whitfield, an Olympic champion who had had many experiences traveling for the State Department from Iceland to Africa, and I were talking about the evidences of Russian propaganda in Pakistan, and I chanced to remark that I feared my program was something of a flop as I had had no interference or heckling. He laughed and laughed and said: "Here you are having dinner with the head of the University this evening and are unhappy because you've experienced no rotten tomatoes. Some people are never satisfied."

At this time Mal and I were sharing quarters in Lahore. We had first met in Iran where I had been much impressed by his great popularity. When our paths again crossed in Karachi, we decided to go to Lahore together. On the evening of this particular day we happened to return from our various engagements at about the same time. Mal was accompanied by an Olympic weight-thrasher and decorated as usual with garlands and ribbons. I suppose I looked a little envious, for he threw his lei over my head and said, "Athletics bows to art." I said that we

both needed sustenance and rang for the inevitable cup of tea, over which we would discuss the day's events. The following day I was to leave for Delhi, and Mal was scheduled to appear in East Pakistan.

I arrived in Delhi at the time of Marshal Tito's visit and was much impressed by his welcome. Streets were roped off and crowds gathered to see him pass. It was flattering for India to be visited by the head of another country, but I question whether most of the people lining the streets had much idea as to who he was. It was enough for them that their Nehru had asked for a celebration. Certainly the influence of Nehru over the people of India is extraordinary. Of course there are rival factions, but one feels convinced that no matter how successful the propaganda of a foreign power might be in India it would be valueless without the support of Nehru.

No doubt this has good as well as bad features, but it is contrary to the western point of view and the democracy on which the new constitution of India is based. Political education is a long process and who knows what pitfalls may appear in the path of its accomplishment? But if India is backward in this respect, she has been and still is a great teacher. We in America seem strangely unaware of her problems. If we are resentful because she is at times uncooperative with us, we must remember that we supported a movement which robbed her of much of her territory and resulted in horrible internal strife which otherwise might have been avoided.

Perhaps the best that may be said for a mission which aims to carry the ideals of one country to another is that one may return with the realization that in the complicated process of man's adjustment to his environment each unit of society has developed something that may be of untold importance to another group.

Dr. Hovey, head of the Henry Clay Frick Department of Fine Arts at the University of Pittsburgh, connoisseur and collector of Oriental art, returned the middle of February from three months in the Near and Far East. Under auspices of the United States government he lectured widely there on American Art.

LIBRARY, PA.

THE story behind the town-name of Library, about ten miles south of Pittsburgh, is an interesting one, as reported in a recent issue of *Bagpipe Notes*, employee publication at Carnegie Library of Pittsburgh. It came from a *Pittsburgh Post-Gazette* clipping dated June 21, 1903, preserved in the Pennsylvania Room.

"Library, Pa., has a fascinating history, a background of cultural enthusiasm, religious fervor, and educational yearning. It was the home of one of the earliest Mormon prophets, the site of the first Baptist church west of the Alleghenies, a rendezvous during the Whiskey Insurrection, and could be numbered among the first towns to have a book-lovers' library.

"The town, founded 1770, was called many things, but most often it was known as Loafer's Hollow. When the time came to establish a post office for the area, the town's leading lights gathered together to discuss the name for the post office. They unanimously rejected Loafer's Hollow for a town with such a cultural past. Then they remembered the town's library and to a man agreed that this was the right name for their town.

"The library, established about 1835, was started as a means of adult education. There were no schools in the town and the citizens were abashed that they were in no position to educate the young of the community. They established a fund, bought about two thousand books, appointed John Moore librarian, and started a circulating library in Moore's home. Dues were \$1.50 a year and everyone belonged. Those who only used the library occasionally were obliged to pay 10c a volume. A course of home study was developed and proved a successful means of bringing education to the area. The library flourished until newspapers became cheaper and magazines became available readily; its use then

lagged so that the library was almost completely inactive.

"In 1903, the date of the newspaper article, the library's books were reposing in the stable of blacksmith Samuel Wilson. They may still be there."

RARE MARBLES

FINE foreign and domestic marbles decorate many parts of the interior of Carnegie Institute and Library, greatly admired by visitors.

In the eastern entrance hall on Forbes Street may be seen Hauteville marble on walls, Eschallion on the columns, both from France.

Sculpture Court is Pentelic marble, of which the Parthenon was built, taken from Mt. Pentelicus between Athens and Marathon.

Dark Montarenti Siena, also called Old Convent, may be seen inside the automobile entrance, Red Numidian in the President's office, Istrian in the Founder's Room.

The only domestic marble is the Tennessee, decorating the Library entrance.

In Music Hall foyer are columns of Vert Tinos #4 and walls of Eschallion; the floor is English veined white Italian, Red Castlepoggia, and Verde Antico; and inlays around doorways are Serpentine, Red Verona, Royal Irish Green, and Vert Tinos #4. In the foyer vestibule is Dark Montarenti Siena, the staircase is Light Siena, the room off the balcony is Vert Tinos #4, and in the lower level studio is Red Numidian.

CIVIC UNITY EXHIBITS

THE first two of four exhibit cases prepared by the Museum's section of man for Mayor David L. Lawrence's Civic Unity Council are now on display in the foyer of City-County Building. The exhibits show in popular form the anthropologist's view of racial and cultural facts.

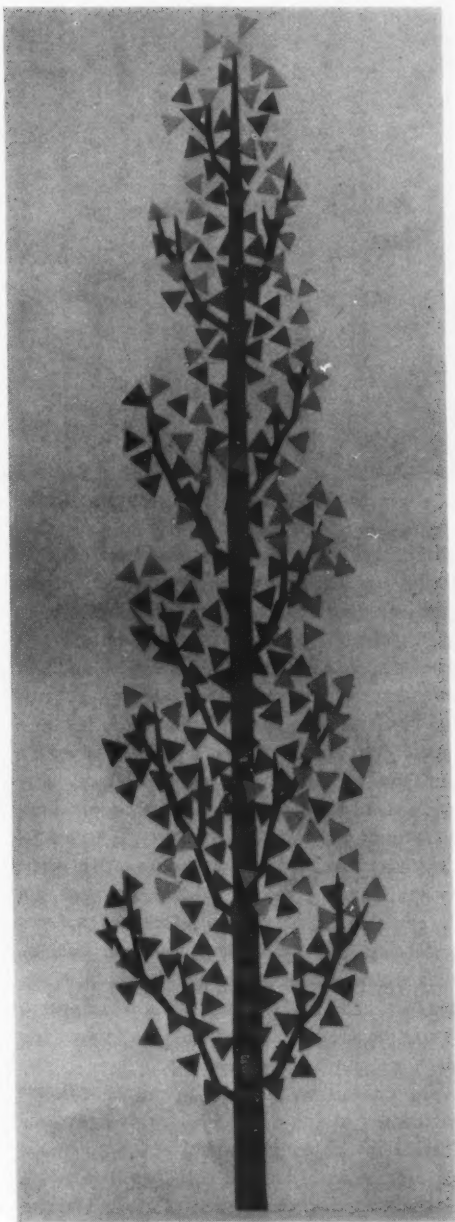
ARCHITECTURE ON EXHIBIT

THE RE-UNION OF ARCHITECTURE AND ENGINEERING, a Smithsonian exhibition organized by Dean Leopold Arnould, of the school of architecture, Columbia University, and ARCHITECTURAL EDUCATION: A STUDY OF ARCHITECTURE THROUGH STRUCTURE organized by the Student Chapter of the American Institute of Architects, the department of architecture, Carnegie Institute of Technology, will be on view in the second-floor exhibition galleries of the Department of Fine Arts at Carnegie Institute, April 9-30.

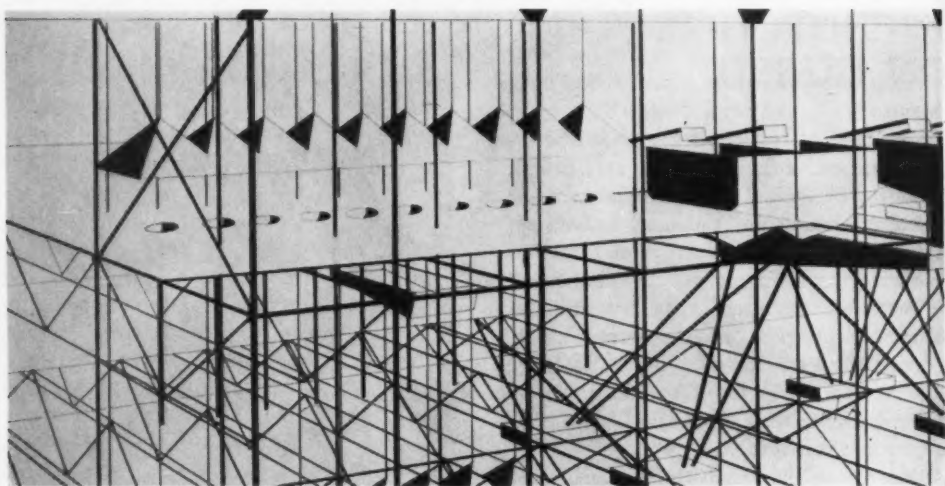
Architecture has many facets, many approaches. None of these is all-important, none so unimportant as to be easily discarded. One of the most important aspects is structure, defined as the constructivistic ordering of a building, object, or group of buildings. It is with structure in this broad sense that architecture may be examined in ARCHITECTURE ON EXHIBIT.

THE RE-UNION OF ARCHITECTURE AND ENGINEERING consists of two hundred large photographs with text by Lewis Mumford and installation design by Morris Ketchum, Jr. There are six sections, each devoted to a major development in building design and construction: cast iron, steel frame, the elevator, reinforced concrete, glass, and standardization.

Lewis Mumford comments on the exhibition: "From the beginning, the functions of designer and engineer have been within the province of the architect. But with the industrial revolution, technical changes went on rapidly, while design remained dependent upon historical models formed for the needs of a simpler culture. Thus the connection between architecture and engineering was broken. This break was first repaired in America by the builders of the Brooklyn



POPLAR TREE by a Carnegie Tech freshman



SOUP FACTORY: A FOURTH-YEAR DESIGN PROBLEM AT CARNEGIE TECH

Bridge [the Roeblings, father and son, of Saxonburg, Pennsylvania], and then, in the eighteen-eighties, by the fearless Chicago architects whose office buildings and warehouses were the primitives of a new order of architecture, the symbols of a new mechanical civilization. Today architecture owes a heavy debt to the engineer and the inventor for new materials and new energies, new methods of construction, new mechanical devices and utilities, new forms of organization. In turn architecture repays that debt by saving the engineer from the temptation to stop short in his efforts before he reaches a perfection of form that answers esthetic as well as practical requirements. And from the free forms created by structurally imaginative architects, engineers find new incentives for further technical development."

The exhibition includes an excellent documentation of buildings and equipment important in the technological development of our architecture. From a cast-iron factory by James Bogardus, through illustrations of the development of the elevator, to General

Motors Technical Center and Lever House of the nineteen-fifties, there is a careful and dramatic mapping of this important "Re-Union."

ARCHITECTURAL EDUCATION: A STUDY OF ARCHITECTURE THROUGH STRUCTURE, the exhibition of student work, requires some explanation of the curriculum and objectives of the department of architecture at Carnegie Institute of Technology.

Architecture at Carnegie is a five-year program leading to the professional degree of Bachelor of Architecture. Design is the core of the architectural curriculum. In each year teaching teams plan together all subject matter and teaching methods. Whenever possible, studies in engineering, history, materials and methods, verbal communication . . . are developed in such a way that contents of the individual courses are interrelated and ap-

Mr. Taylor, a registered architect, has been on the faculty of the department of architecture at Carnegie Tech since 1949. He received the degrees of A.B. and M.F.A. in Architecture from Princeton University, and served in the Army Air Force during World War II.

plied immediately in the design courses. For example, in the junior year while the students are studying steel construction in their engineering course, they are applying this knowledge through exercises in building types employing the material. The concept of architecture as structure is a dominant consideration from the simple "structuring" of a tree drawing to the organization of equipment in a factory problem.

In the five-year design sequence, problems of increasing complexity grow from an examination of man in relation to his natural environment, to his family, to his neighborhood, to his town and region. It is important when examining these student projects to understand that they represent a sampling of exercises in relation to a building type. They are not finished proposals for the design of a library, a factory, and so on.

The senior student does a thesis investigation in some phase of the field of architecture that offers the greatest interest to him. The examples in this exhibition show two very different kinds of investigation. "Architecture and Infinity" is an examination of broad general problems concerning the philosophy of architecture. "Economy" and "A Pennsylvania Barn" are primarily historical studies.

It is fitting, now that our Pittsburgh renaissance is feverishly underway, that we be exposed to this exhibit. One part concerns the important interrelationship of contemporary architecture and technology, and the other provides a sampling of the student work of our future architects. For the art of architecture to flourish it is necessary that a wide public be informed of its basic problems and be capable and willing to engage in intelligent criticism. It is hoped that this two-part exhibition will generate constructive thought and discussion concerning the art that intimately affects all of us.

—ROBERT S. TAYLOR

TWO STAFF APPOINTMENTS

JAMES L. SWAUGER, assistant director of Carnegie Museum, and Louis M. Susany, manager of buildings and grounds for Carnegie Library of Pittsburgh, are two recent appointments.

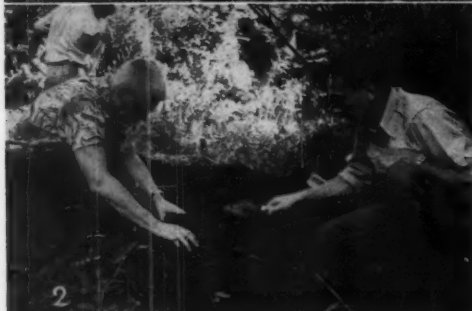
Mr. Swauger will be assistant to M. Graham Netting, Museum director. He will continue also as curator of the section of man. Mr. Susany succeeds Roy B. Ambrose, who has retired after twenty-nine years at the Institute. Both men have been on the staff since their college days.

Mr. Swauger received the B.S. and M.Litt. degrees at the University of Pittsburgh. He joined the staff in 1935 as assistant in the section of archeology and ethnology, and after World War II, when he served as captain in anti-aircraft artillery, was made custodian and later curator of the section of man. He has lectured on anthropology at the University of Pittsburgh and Duquesne, and last summer for the United Steelworkers Institute at The Pennsylvania State University. He has directed the Upper Ohio Valley Archeological Survey and the excavations at Point State Park and Fort Necessity. In 1951 he spent two months in Arabia with the Wendell Phillips expedition.

Mr. Susany came to the Institute in 1930 while studying engineering at Carnegie Institute of Technology. He served as chief engineer from 1948 before becoming assistant manager in 1954. His new position involves supervision of the Bellefield Boiler Plant, which provides steam for the Library and Institute, and for Phipps Conservatory, Board of Public Education, Mellon Institute, Young Men's and Women's Hebrew Association, University of Pittsburgh, and hospitals in the Oakland area. The management and rental of Carnegie Music Hall will also be part of his responsibility.

DIARY OF A DIG

A day in the field with Carnegie Museum archeologists



1. When a site has been selected, test digging commences. 2. Soil from the test pit is carefully searched for artifacts. 3. A potsherd more than 2500 years old comes up from the bottom of the excavation. 4. Laboratory work begins with washing and drying of specimens. 5. Photographs and comparative studies are made. 6. Final cataloging is only the first step in the preparation of scientific reports communicating the significance of the finds.

WQED: WHICH WAS TO BE PROVED

ANITA F. MORGANSTERN

ON April 5 WQED, Carnegie Institute's neighbor and youthful colleague in community service, celebrates its first birthday, fulfilling its significant call letters. Just a block from the Institute, at Fifth and Bellefield, a year of experimentation over Channel 13 has followed four years of planning for a noncommercial TV station.

Much has been spoken and printed about the history of Educational Television in western Pennsylvania. Credit to those who worked to make it a reality cannot be repeated too often. As long ago as 1951, Mayor David L. Lawrence started the ball rolling for a Pittsburgh Educational Television channel. His committee was organized in 1951, with Alfred W. Beattie, superintendent of Allegheny County schools, acting as chairman. Representatives from the fourteen colleges and universities in the Pittsburgh area completed the committee. Wallace Richards, then director of Carnegie Museum, recognized the value of a community information center which would incorporate all western Pennsylvania's cultural resources. He and other leaders of the Allegheny Conference on Community Development visualized Educational TV as an ideal communications medium for dissemination of the intellectual and artistic activities of our area. Park H. Martin was asked to conduct a survey and to report to the Allegheny Conference on the feasibility of Educational TV here. Following his favorable report, the Metropolitan Pittsburgh Educational Television Station was organized with Leland Hazard as president of the corporation. Other members of the original board of directors were Dr. Beattie, George R. Craig, Earl A. Dimmick, Leon Falk, Jr., Rufus H. Fitzgerald, C. Nicely Hanner, George D.

Lockhart, and J. T. Ryan, Jr. The board was later increased to twenty-five members.

Three foundations have made grants totaling \$350,000 to the Metropolitan Pittsburgh Educational Television Station for building and equipment. They are the Arbuckle-Jamison Foundation, The Ford Foundation, and The A. W. Mellon Educational and Charitable Trust. Use of the Westinghouse Electric Corporation KDKA-FM tower and the gift, through the University of Pittsburgh, of the building formerly owned by the Pittsburgh Plate Glass Company, made it possible for the station to proceed.

Although WQED was the fourth Educational TV station in the country, it was the first community-sponsored and -controlled outlet. Pioneer planning, financing, and community support were achieved by Dorothy Daniel, acting as assistant to the president. A thorough knowledge of and interest in her community, and experience in every phase of communications made her an ideal organizer of community TV. In September 1953 she moved her small staff into the building that was to house all operations of WQED. With her skeleton crew of workers, she planned the campaign for operating funds. Her idea of two-dollar subscriptions for a chatty, informative, monthly *Program Previews* proved to be a sound plan for community support. Sixty-three thousand subscribers are listed today.

In December 1953 William A. Wood came to WQED as general manager. He brought a valuable background in television. As director of public affairs for Columbia Broadcasting System he had produced such network TV programs as "The President and His Cabinet" and "Diplomatic Pouch." He was involved in the telecasting of the Japa-

nese Peace Treaty Conference, both political conventions, and the coronation of Queen Elizabeth. Well versed in the technical and administrative aspects of his field, with teaching as well as dramatic experience, he was a fortunate choice for the difficult job. Like many others who have been imported to lead various phases of the redevelopment plan, Bill Wood has become one of Pittsburgh's most enthusiastic boosters.

Even with all the groundwork for community support begun, the first year of telecasting on Channel 13 was not easy. A community-sponsored station must depend largely on a volunteer staff for programing and sustenance. Fortunately it has been possible for experts to supervise both the engineering and program departments.

Edward C. Horstman, chief engineer for WQED, was formerly director of engineering and general service manager for American Broadcasting Company television in Chicago. Since his participation in the pioneer days of TV, he has been considered a most valuable consultant in TV engineering. His assistant, Lawrence P. Flavin, has long been associated with the "Chief." Together they have mastered the technical difficulties of transmission to the rolling countryside of western Pennsylvania and the intricacies of Kinescope. They have persuaded many TV repairmen to make the very minor adjustment sometimes necessary for reception of Very High Frequency Channel 13. They supervise the training of volunteer studio technicians.

During the months preceding actual production of live programs on Channel 13, many meetings of a WQED community program committee were held. M. Graham Netting, Arthur C. Twomey, and Gordon Bailey Washburn, all representing Carnegie Institute, have been valuable members of this committee which helped decide early program policy. John Ziegler, who had directed

programs for WNBK-TV in Cleveland, attended these meetings and learned about the wealth of program material and talent that could be provided by the ten counties involved. He directed early shows, became production manager, then program manager.

Myriad clerical duties must be performed at WQED. A small skeleton staff of paid workers serves as a steady framework, and their work extends far beyond the call of duty. However, the bulk of work is carried by a steadily growing volunteer staff. Recruited from all parts of the ten-county signal area, they comprise a vital, enthusiastic force in community TV. Besides transmission, production, and clerical work, the volunteers at WQED are concerned with public relations and information, subscription, distribution, and publication of the monthly *WQED Program Previews*. Their recruiting and service are supervised by Mrs. James H. Elkus, who has been an untiring volunteer for Educational TV from the beginning. Some of the staff are enrolled for college credit. Others contribute their time and talent for experience or simply because they believe in ETV and wish to be part of this exciting community venture.

The seventeen and a half hours of weekly live programing have been increased to twenty-one hours. This and nineteen hours of filmed programs total forty hours in the five-day-weekly schedule on Channel 13. Excellent films are available from The Ford Foundation-sponsored Film Center at Ann Arbor.

"Schoolltime" daily classes are planned,

Mrs. Morganstern was recently named executive secretary of the Pittsburgh Plan for Art, a new foundation-sponsored project which has been organized to encourage the growth and support of regional creative art. She was advance publicity director for WQED and producer of the popular Arts and Crafts Center-sponsored "You, the Artist" series during its first five months on Channel 13. She calls herself "an occasional sculptor" and does considerable teaching.



COMMUNITY TALENT IN ACTION AT WQED WITH STUDENTS IN TRAINING ON CAMERA AND BOOM

financed, and received by the elementary and secondary schools of the ten-county area to supplement and enrich the school curriculum. Motivation is provided for the TV classes by a quarterly *Schooltime Study Guide*.

Every member of the family is considered in WQED program planning. "The Children's Corner," starring Josie Carey, is produced every afternoon at half past four by Fred Rogers. Proof of its enchantment is a weekly mailbag of three thousand letters. A current film series, "The Finder," is stimulating the curiosity of boys and girls aged nine to twelve. The Rotary Club of Pittsburgh will repeat sponsorship of a teen-age series later this month. "Campus on Call" is presented one evening a week by the Men's Debating Association of the University of Pittsburgh.

During the Pittsburgh Symphony Orchestra season, distinguished conductors and soloists have appeared with Colin Sterne and William Benswanger. Other current music programs are Colin Sterne's Wednesday and Friday six o'clock "Music Appreciation

Course," and a Thursday-evening "Folk Music Series" presenting Roy and Johanna Harris. "You, the Artist" is one of the original Channel 13 weekly programs. Every Wednesday evening this Arts and Crafts Center-sponsored series brings a demonstration or discussion of one of the arts. Production of Lawrence Lee's *Prometheus in Pittsburgh* was a major achievement this winter. Frank Baxter's films on Shakespeare have been presented. On April 5 he will be here in person to be master of ceremonies for the WQED Anniversary Program. His Pittsburgh counterpart, Edwin L. Peterson, has presented popular live programs on writing technique. Charles Laughton's readings are being given Wednesday evenings; and "The Novel and Modern Living," a Tuesday-evening series by Erwin R. Steinberg and William M. Schutte and six of their Carnegie Tech English students, relates contemporary literature to our everyday lives. *Ballet de France* films are being presented on Channel 13 Wednesday and Friday evenings. Women have

their daily program at three o'clock every afternoon. Included are live programs on exotic cooking, infant care, hobbies, discussions between Dr. Benjamin Spock and mothers, and sewing tips. "Your Home," a Tuesday-evening series, appeals to both men and women. "Shop Talk," on Mondays, has continued in popularity with men since the very beginning. The Falk Foundation has financed a series to stimulate political participation. Mellon Institute and Carnegie Institute of Technology have co-operated to present fascinating science programs. Religious programs of all denominations have been included.

Last fall a High School Credit Course was inaugurated, and 613 enrollees attest to its success. Hundreds of others audit the courses in English, History, and Basic Physics. Besides the telecourse every Monday, Wednesday, and Friday evening, students are provided with study guides. Examinations are

given and records kept for accrediting toward college entrance or job placement. Encouraged by the success of this telecourse, Channel 13 offered a fifteen-week College Credit Course in "Family Dynamics." It attracted 142 enrollments. The course was conducted by experts from three State Teachers Colleges—Slippery Rock, California, and Indiana.

Kinescope films of the most successful WQED program series have been requested by the Film Center at Ann Arbor, for national distribution. They are "Children's Corner," "Parents and Dr. Spock," Mr. Peterson's writing course, and, last but not least, a series to make art more understandable to laymen given by Gordon Washburn, director of fine arts at Carnegie Institute.

From time to time other Carnegie Institute staff members have demonstrated their interest in WQED by appearing before its camera. The list includes James M. Bovard, Herbert Weissberger, Leon Arkus, Dr. Net-

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ting, and Ralph Munn. Marie Davis, who handles public relations for Carnegie Library of Pittsburgh, has been particularly helpful, and the resources of the Music, Art, Boys and Girls, and Lending Divisions of the Library have been invaluable. In return WQED has been able to stimulate an interest in Carnegie Institute offerings.

General Manager Wood has stated: "WQED looks to the day when further co-operation will be possible. To date we have barely scratched the surface of TV enjoyment and education which are possible through presentation of the arts and sciences represented at Carnegie Institute. The difficulty so far has been a matter of financing. Our hope is for sponsorship by a group or individual who recognizes the value of collaboration of resources, so that the objects in this neighboring treasure house can be taken into the homes and schools of our signal area. The introduction of such treasures would undoubtedly stimulate an interest among those who have not yet taken advantage of the existence of Carnegie Institute's rare contents."

Now that WQED has demonstrated the significance of its call letters, the future holds infinite possibilities for the community. The most difficult years of planning, pioneering, and experimentation are behind. The eyes of the nation are on Pittsburgh. They watch to see whether the rebuilding program includes more than the physical aspects of a powerful industrial center. The extent of interest in its cultural institutions will prove whether their resources are to be fully utilized. Co-operation of individuals, groups, educational institutions, churches, the press, radio and other TV stations, labor, and countless other interests have made it possible for WQED to claim success in the first phase of its existence. The value of this great community information center depends on the further interest of the area it serves.

IN MEMORIAM

IN the death of Frederic Schaefer on February 20, at his summer home in Wianno, on Cape Cod, Massachusetts, Carnegie Institute and Carnegie Institute of Technology lost the services of an able and interested trustee. From the date of his election to the boards in 1935 Mr. Schaefer gave unsparingly of his time, his energy, and his material means to these institutions. *DESIGN IN SCANDINAVIA*, which attracted some thirty thousand visitors to the Institute recently, was financed by him.

Possessed of boundless energy and a cordial personality, Mr. Schaefer brought to the Institute the same thoughtful consideration that he gave his own business affairs, and he gave valuable service on the fine arts and museum committees.

He was born in Stavenger, Norway, in 1877, and received his early education at the Stavenger Technical School. When sixteen years old he came to Boston, and in 1902 became a citizen of the United States. In 1914 he organized the Schaefer Equipment Company in Pittsburgh.

Although devoted to his adopted country, Mr. Schaefer never lost his admiration for his native land. He provided scholarships for American students to attend the University of Oslo and was honorary president of the Norwegian Room Committee of the University of Pittsburgh. A trustee and vice president of the American-Scandinavian Foundation of New York, he was in charge of the national office of Norwegian Relief in this country during World War II, and was decorated by King Haakon.

A patron of art and music, Mr. Schaefer was also actively interested in the Child Guidance Center, Tuberculosis League, and Stephen Foster Memorial. He was a vestryman of the Episcopal Church of the Redeemer.

MANY ARTS WERE PRACTICED IN ANCIENT EGYPT



Modern culture owes much to the artists and scientists of ancient Egypt.

Music, painting, mathematics, engineering and many other arts and sciences go back to the Land of the Pharaohs.

And on the industrial side, Egypt also made important contributions.

It was in the Valley of the Nile that paint and color — first made their appearance as means to protect and decorate temples and other structures.

And it was there in the glassmaking furnaces at Beni Hassen and Memphis that glass became a useful product.

Down through the ages these two products — glass and paint — have been working together to carry out man's desire to protect and embellish.

In the world today they are rarely apart, both working together, each complementing the other, to help make living more comfortable, more enjoyable, and more productive.



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THE FAITH AND THE FABLE

Commenting on "A Fable," the most recent novel by William Faulkner

SOLOMON B. FREEHOF

EVERY historic religion grows from two roots—from faith and from fable. One of these is proudly acknowledged, and the other curiously ignored. The faith is studied by the best minds in religious tradition, the theologians. Out of the faith wedded with philosophic thinking is derived the accepted theology, and the theology is distilled into a creed. Thus the faith and the theology always have status. But the fable composed of visions that appear, or are said to come, to uneducated folk has been generally brushed aside as the product of the imagination of the ignorant.

Nowadays, I believe, we are much more appreciative of the value of the fable side, the folklore side, in religion and its creative contribution to the totality of spiritual tradition. The science of anthropology has grown, and the simple stories of unlettered folk have become the subject of very close scrutiny and an instrument for knowledge of prehistory. Also Carl Jung, the disciple of Freud, has taught us that the subconscious mind of the individual is not an isolated mental chamber but is part of the whole beehive of subconscious minds united; that there is such a thing as the subconscious mind of the race that carries the tradition and is the unacknowledged source of the strength of overt convictions.

Jung's idea of the subconscious mind of the race as a carrier of tradition might be translated into theological language, if we would say that God reveals himself to not only the conscious but also the subconscious mind, and that the gropings of the unlettered folk, the stories that they told, the visions they saw, are a surge upward toward the same

height that the more respected faith and creed in theology seek to attain. Both faith and fable must be studied and valued.

In Judaism the faith and the fable are often closely united in the character of the same personality. The Prophet Elijah's overt career is accompanied through history by a sort of covert fabulousness. The Bible, speaking of Elijah, says that at the end of his career he took his pupil Elisha and they crossed the River Jordan. Then a fiery chariot came down and carried him up to heaven. You will notice that the negro spirituals, at least half of them, center on that story. "I am going down to the River Jordan," "One more river—one more river to cross," and "Swing low, sweet chariot, comin' for to carry me home." Out of that Bible narrative a doctrine develops that is enunciated by the last of the prophets, Malachi. Since Elijah never really died but was carried off to heaven in a fiery chariot, Malachi says that he lives and will return. Elijah will return at a certain distant day, the day before the Messiah comes to redeem the world. Elijah is the precursor of the Messiah. "Behold," says Malachi, "I will send to you the Prophet Elijah before the coming of that great and awesome day."

In the Middle Ages the doctrine became a fable. When, for example, in some little Rhineland city a rapacious Duke demanded of the tiny Jewish community a vast ransom on threat of expulsion, these unfortunates could not be satisfied with Malachi's dream. Their need was urgent. Why does not Elijah come now? The wish is father to the fable. So in the medieval Jewish fables Elijah suddenly appears like an old man leading the

heads of the community to some secret treasure which they may use to pay the ransom.

This too would be a typical medieval fable. A man has been ordered by the lord of the manor to plow the land before sunset. The man has not the strength to do it. A workman appears who does all the work miraculously. The workman is Elijah in disguise. The fables all say in different words that Elijah comes always in time of deepest trouble for both the community and the individual.

The Christian scriptures are based on the Hebrew scriptures. That is why Christians revere both. A glance at any page of the New Testament at the central column, carefully recording all the references to the Old Testament for the statements in the New, indicates that from the very beginning the Church was conscious of the soil from which it grew; that if there had been no Prophets there would be no Apostles. So it is not too remarkable that both the faith and the fabulousness, clustering around the early Prophet Elijah, were carried over and extended in the person of Jesus of Nazareth. He is described as having died and yet not having died. The tomb is empty. Death did not extend its dominion over Him. Since He did not die He shall return. Hence the second coming, the advent, as with Elijah.

This is doctrine, but around the doctrine clusters and grows the popular fable. Whenever times became difficult, in the life either of a community or of an individual, Jesus appears in radiant vision.

The First World War was fought in a semi-skeptical age, and the simple piety of the untutored medieval Christian had long since vanished under the stress of modernity. Nevertheless the need became very great. The war was really a world war, in which great nations were locked in stalemate. Hundreds

of thousands of people were ground up and left to mingle with the earth. Geographical names became cemetery names, Mons for the British, Verdun for the French. So at such a time, even the skepticism of a doubting generation was overcome by the visions of longing. The fable began again to rise out of human need. The British saw angels at Mons, and the French saw Jesus over the battlefield. Now with the Second World War ended, and not ended, the time seems to have come again for consolatory vision. So, at least, it seems to the sensitive consciousness of one of America's great writers, the Nobel prize-winner, William Faulkner.

It is difficult for a modern writer to accept the simple vision of desperate people and just describe it as such. He has to modernize it, and bring it down like Elijah from the fiery chariot into the rags of the beggar. So Faulkner reworks the story of an advent, a return of Jesus and his disciples in the First World War. Instead of making it a vision in the sky, he makes Jesus and his disciples a Corporal and a squad of twelve intermingling with other soldiers. He combines that with a historic fact, namely, that at one time part of a French regiment during the First World War actually mutinied. It refused to go over the top. This mutiny and the vision of Jesus, Faulkner combines into a story that he properly calls *A Fable*.

This is a difficult book. The difficulty inheres chiefly in the style, but also in the wild elaboration of the plot of the story and its subplot. It becomes a little easier to follow, once it is understood what the writer is trying to do. Each chapter is marked with a cross, and named for a day of the week. The author is following the Passion Week as

This is the fourth and final book review by Dr. Freehof this season, derived from the series that he gives each year for the public on Wednesday mornings during the autumn at Rodef Shalom Temple.

described in the Gospels. He is paralleling the whole Gospel story and giving it a new setting in France.

The story begins with a city in northern France, a little town behind the lines, in which the people are described as emerging at sunrise from the half-ruined houses and their alleys, and in their rags. Four years of war have passed over them. This is the little town of the district in which the regiment had been raised. It does not tell us what regiment yet, and why, but this is the town where the regiment had been raised from the days of Napoleon, and recruited and renewed always from the boys of this district.

And now the people are flowing like a slow flood all over the streets into the public square to stand around the military headquarters. The infantry draw up a line to keep them from going too far. The people, for that day, decide to go back home. They will know nothing about the fate of their regiment until the next day. They go back home, but one young girl falls and faints. She is clearly starving. Somebody hands her a piece of bread. She later gets up and walks away. That is Monday.

The next scene goes back to the day before, Sunday, and moves to the French front. General Gragnon, the head of the Division, had worked his way as a professional military man from private, a big, tough French soldier. This war is his great opportunity, and he is called up by the corps commander to tell him to take his Division into an attack over the front. He is enough of a strategist to know that this attack is bound to fail. Headquarters needed to have an attack at this point although they knew beforehand that it was going to fail. He is given the privilege of taking the attack or letting another Division take it. He weighs the effect on his career, whether an obedient failure is better than an evaded danger, and decides to take the at-

tack. He gives the order and the sergeants climb out of the trenches.

Suddenly, the men do not go. The general does not believe it when he is told. The men refuse to budge. He runs down to the trenches from his headquarters. Nobody seems to know why it happened. Somebody says there is a certain Corporal, and a squad, who are the center of the refusal. But the general does not want to hear about individuals. He knows that the whole Division must be shot. So he goes to the corps commander and demands orders that the Division be shot.

He says to the corps commander, "If we will not do that we are all lost, because if the people ever discover that they have the power to stop war just by stopping it, our whole profession is gone. We have to enforce our laws now, without any gentleness. This is a crisis." Of course the corps commander and he discuss this, and the corps commander says he cannot give such orders. They are going to go to the generalissimo.

But the old general knew about the revolt beforehand. One soldier in the mysterious squad had betrayed his Corporal. So the authorities are able to crush the revolt before it spreads to both sides of no man's land. So peace is defeated and war saved.

The story moves through many complications toward a strange ending. It is clear that the war is not over. A half-drunken detail of American soldiers are sent up to Verdun, to the old, gloomy ruins under the fort. They are sent up there to get a body that should be absolutely unidentified. It was to be the Unknown Soldier. They go deep under the ruins, pick a body with all the identification gone, put it in the truck and then ride back.

On the way back, near the front, an old woman cries out to them. She wants the body of her son, and they decide to sell her this body for drink. They open the coffin, the face

is mostly gone, but she says, "Yes, it is my son," and she takes the body. They now need another body. They come by a particular farm near Saint Mihiel. It was there that the mysterious Corporal had been buried. A neighboring farmer tells the story of how a shell had burst, and a body that had been buried apparently disappeared. Later plowing revealed it. So they take that body which nobody claimed, put it in the coffin, and it becomes the body of the Unknown Soldier.

Faulkner's style is so difficult that the average reader loses heart trying to read even a short story of his. His sentences, with almost no punctuation, will continue for about a page and a half. Even the most conscientious reader often gets lost. Yet the very difficulty of the style is significant. The best understanding of it comes when we contrast it with that of the recent American Nobel prize-winner, Ernest Hemingway.

Ernest Hemingway is clear as crystal. His

is an athletic prose. Faulkner is vague, amorphous, and confusing. How can they both be Nobel prize-winners? The fact is that Ernest Hemingway's superiority is in style, and Faulkner's in mood. Hemingway never touches the inside of his characters. His power is in the description of those qualities which are overt—courage, endurance, the art of the bullfighter, or the skill of a great fisherman or of a soldier. Whatever the eye can see, Hemingway describes with clear perfection.

Faulkner is not directly interested in the externals. He is concerned with the internal life, the dark passages of the conscious and the subconscious; and since the inside of mankind is dark, one cannot describe it clearly. It must be vague and amorphous. So Faulkner lets the inner thoughts pour themselves out in a stream of consciousness, which is hard to follow clearly. He writes as we think in our daydreaming. We keep on talking sub-



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vocally, without clear punctuation and paragraphing. Since Faulkner deals with the inner world which is shadowy, his writing can never be as clear as that of Hemingway, but Hemingway will never reach Faulkner's depths.

As for the thought of the book, although there is considerable ground for religious objections, most of the objections come from secular reviewers. The objections are based upon what they read to be the philosophy of the book. They say the book is out of date. Faulkner's explanation for the continuance of war is the military machine and the "merchants of death." But today, say the critics, it is not the professional soldier, it is not the makers of ammunition (governments now make their own ammunition) that are the cause of war, but the struggle between world ideologies. Therefore, if William Faulkner wanted to give us some message for our day, the novel should deal with the realities of our problem—the struggle between East and West, the battle between ideas for world mastery—and not rehash the old business of the professional soldier against the simple people. What sort of realistic cure is it to hope that the people will suddenly lay down their arms as the novel indicates?

In its externals, at least, the critics are right. The philosophy of the book is out of date. And it certainly seems absurd to base our deliverance upon the hope of a simultaneous miracle, a self-disarmament of all the world, as that French regiment led by the Corporal and his twelve spread their refusal all over both sides of the world front. That would be a miracle. But how can you count on such a miracle nowadays?

All these criticisms are sound. Nevertheless the fact is, even if its theory of the cause and the cure of war is somewhat passé, the novel is still a work of art. Besides, there is a basic reality to the book. It is always the

men in power—whoever they are—who have in their hands the issue of life and death for millions. What difference does it make to us whether it is a group of professional soldiers that keeps the war machine going, or whether it is a group of party hacks in the Kremlin or elsewhere? The other side of the picture is also basically true.

Of course it is a fact that you cannot count on the miracle of everybody's laying down his arms. But this is surely true, that the faith that world peace can be someday established has been put in the hearts of Western man by words from the East. From the mysterious little land between the Jordan and the Mediterranean have come the pronouncements and the words that still live in the hearts of men. However it will work out, world peace will not come from the top of the pyramided human power. It will eventually come from the hunger, expressing itself first in fable and then in thoughts and finally in mass movements of the people of mankind. The will to peace is there. It has been there for two thousand years. The belief in peace will be reawakened sometime in some miraculous or sudden way.

Some day, it need not be far, the conviction will arise from the hearts of the simple people that we have gone far enough. How this conviction will manage to find expression in Russia, a land of autocracy, who can tell? But the people have their means. The whole Russian revolution came when the Russian Peasant Army laid down its arms. Basically Faulkner's philosophy is true even though his example seems a fable. The men of power keep the world at the edge of war. The masses of people dream and hope for a miracle. The wish and the hunger of mankind will not be permanently denied. The doctrine remains a truth, that peace on earth will come from the good will in the hearts of men, and that certainly is not *A Fable*.

PITY THE POOR MUSEUM DIRECTOR!

Excerpts from a recent article in the "New York Herald Tribune"

EMILY GENAUER

CONSTANTLY pressured, harassed, assaulted and denounced by artists of opposing schools, always answerable to trustees who have staff prejudices of their own . . . , traditional target of an often bewildered and generally aroused public, forever exposed to critics whom they may not respect but who, nevertheless, have license to spank them publicly, museum directors surely hold the least enviable position in the art world. . . .

Exactly how pressured, harassed and assaulted museum directors are, and how badly they merit, if not kindness, at least compassion, was most dramatically brought to popular attention by the recent retirement, within a few days of each other, of two of the country's top museum directors.

Francis Henry Taylor, head of the Metropolitan, it was announced, will leave his post on June 30, "to ease the heavy administrative burdens which . . . have so taxed my nervous and physical energies." He will then become director, as he was before coming to the Metropolitan, of the very much smaller Worcester Art Museum, and "devote the balance of my career to scholarship and connoisseurship . . . without the same measure of strain to which I have recently been subjected."

Charles Nagel, leaving on May 1 the directorship of the Brooklyn Museum, which, although dwarfed by the Metropolitan, still ranks in attendance among the top ten or twelve museums in the country, will also return to a museum he headed before coming to New York, in his case the City Art Museum of St. Louis. He, too, he says, is leaving because of pressures.

The extraordinary coincidence, as startling to both men as to the art world, raises the whole question of the function of a museum director, and indeed, of a museum itself.

Mr. Taylor, whose tireless efforts over the years to raise funds for the Metropolitan's vast rehabilitation program are very well known, in his letter requesting retirement spoke only generally of "heavy administrative burdens." The other day he added that "inflation and the great rise in the per capita cost of museum visitors in the last quarter of a century have presented a completely new series of problems."

Mr. Nagel, directly and succinctly, says that the problem is money. "I am tired of being a mendicant," he said. "Income from endowments has decreased. The museum has had to draw for operations on whatever unrestricted capital funds it has. I am revolted by having constantly to beg trustees, foundations, and individuals for money to make up the deficit, and potential benefactors for gifts of art objects we cannot afford to buy. It is extremely difficult, but sometimes possible, to raise funds for interesting special projects. It is impossible to raise them for daily operation, for maintaining a first-class staff, for conducting the comprehensive day-to-day educational program which should be the greatest work of any museum and is the only real measure of its usefulness to the community."

Mr. Nagel was a member of the board of

Miss Genauer has been art editor and critic for the *New York Herald Tribune* since 1948, and previously for a number of years was with the *New York World-Telegram*.



REPLICA OF A SPANISH GALLEON

Frank Adair Leovy Collection

—But the Institute can't raise funds as the pirates did!

St. Louis City Museum before he became its director and consequently understands the problems and reactions of trustees. The day of the rich trustee is over, Mr. Nagel believes, what with high taxes and other demands on his resources, and he can no longer be counted upon to make up from his own pocket a museum's deficits. Today, he thinks, trustees can be most useful in their contacts with industries and foundations who can afford to give financial help.

"In Brooklyn," he said, "the situation is further complicated because neither the borough nor the museum has much glamour. But for a museum to acquire glamour through the frequent presentation of large, heavily publicized, popular exhibitions, costs money we haven't got."

In St. Louis funds all come from the city treasury (one-fifth mill of each dollar of property tax). There will be no need, he says, to waste valuable time and strength begging for funds, competing for gifts, attention, publicity. "I will be a museum director able to give my entire effort to directing the museum so it is of maximum value to the community."

AUSTRALIA AND PITTSBURGH

Two young women, Jean Addison and Ursula O'Connor, both from Melbourne, are the latest Australians to join the staff of Carnegie Library. Experienced in their own country, they have come as visitors on temporary appointments to learn library services and methods in the United States.

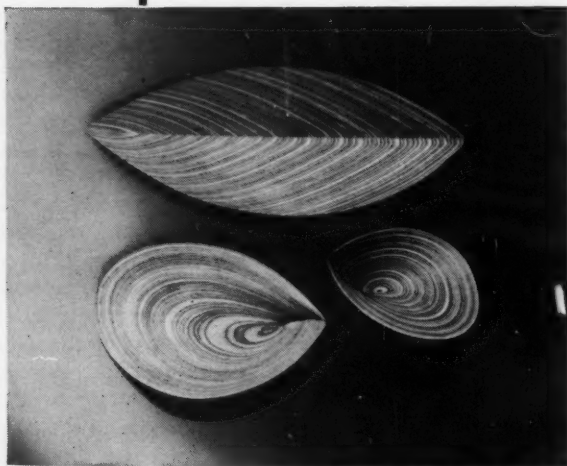
Pittsburgh is chosen by many visiting Australian librarians because the name of Carnegie's director, Ralph Munn, is so well known to them. The Carnegie Corporation of New York sent Mr. Munn to Australia in 1934 to survey and report upon library conditions there. At that time free public lending libraries were almost unknown in Australia. Reference libraries in several of the capital cities and the university libraries were the only creditable ones.

Mr. Munn's report, published in Australia, was necessarily harsh, but it served to awaken government officials and civic leaders. Noteworthy progress has since been made in establishing local public and school libraries, providing financial and supervisory aid by the state governments, and in establishing schools for the professional training of librarians.

Although Mr. Munn's report was published twenty years ago, it is still a basic textbook for library school students, and he is often referred to as "the father of the modern library movement in Australia."

Mr. Munn believes that temporary staff members from abroad contribute greatly to the breadth of view and professional interest of the regular staff. Librarians from The Netherlands, Chile, Japan, and Thailand, in addition to the Australians, have been here during recent years. They have filled positions that would otherwise have remained vacant, due to the nationwide shortage of professionally trained librarians.

Table talk



Courtesy Curnapie Institute. Designed in Scandinavia

A visit to an airplane factory gave a young Finnish designer the inspiration to create the rhythmic, spirited sculpture shown here.

Examining a cross-section of plywood, with its light and dark striations of wood and glue, Tapio Wirkkala chipped it at several angles with his knife. Once the lines were feather thin, the next time bold and broad. A swift, deep scoop brought out a swirl of light and dark. In this man-made block of laminated wood, he had suddenly discovered a magic, unexplored world of endlessly changing form, an exciting new medium for the sculptor.

Investigating further, Wirkkala found that by specifying the exact width and color of each layer of wood, he could mathematically figure out what angle or depth of kniving, scooping or sanding would bring out the pattern he wanted.

Yet complete surrender to formula can never produce beautiful, vigorous table pieces like these. It takes an imaginative mind and eye to visualize, before the calculations begin, what shapes and patterns should be awakened from within the sleeping wood. Only the artist, not the mathematician, can determine whether the finished bowl or platter should have the swift turn of a whirlpool, the soft curve of a seashell or the slender length of a willow leaf.



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ESCENA DE CAZA BY J. ORTIZ ECHAGÜE, Madrid, Spain

PLEADING THE CASE FOR PHOTOGRAPHY

LOUISE HAZ

FOR forty-two years Pittsburgh has put on a Photographic Salon of top-notch quality, and this year is no exception. The standard of the entries remains high, and the number of pictures submitted has varied little, with this exception: whereas color-slide entries numbered comparatively few several years ago, they now add up to many hundreds and are still growing.

It is gratifying to find an art museum that is progressive enough and far-seeing enough to allow the lowly photograph a place on its walls, thus crowning it an art. Such museums are scarce. Since it has been my privilege to live in many parts of this country, I can say

that rarely have I seen an exhibit more impressively hung than the PITTSBURGH INTERNATIONAL SALON OF PHOTOGRAPHIC ART at Carnegie Institute. The citizens of this progressive city may be proud of the standard set by its Photographic Salon.

Photography has still to overcome a prejudice in the art world. Prejudice is a tough and stubborn thing. Some of those who make pictures by the brush and palette regard photographs as the result of mechanics without benefit of human perception and skill. But is it all mechanics?

It is true that the majority of people using cameras are unschooled snap-shooters, and

H. J. HEINZ COMPANY

that pictorially educated photographers are in the minority. But since all pictures, however made, are first created in the eye and mind of man, the same camera can produce a skillfully composed work of art in the hands of some and merely record shots in the hands of others—just as the brush can record an imaginative impression on canvas, or simply copy a scene detail for detail.

Pictorial photographers are influenced by the traditions and concepts of great art in the same way that artists are influenced by the old masters or the great contemporaries; there is no other source of such compositional knowledge for anyone. The subject matter used by both mediums is the same.

Had the camera, by some strange inversion of the evolution of science, been the means of making the first picture in the world, and the brush and palette come along in the seventeenth or eighteenth century, the positions might be reversed and the artists might now

be the outcasts struggling for recognition.

Though color photography has been widely accepted and entries in color are now outnumbering those in black and white in the salons two and sometimes three to one, a large number of confirmed monochromists do not admit that color work is on a par with their medium because the color photographer does not have to go into a dark room and perform some hocus-pocus with chemicals to get a picture. But composition, good or bad, must take place before a picture can come into being, no matter who makes it. A few years ago, color in a photograph was so dramatic that a pretty garden redolent with the reds, yellows, greens, purples, and pinks of the flowers was enough to satisfy the onlooker, and now these monochromists seem to be still of the opinion that the color worker does not have to be educated in the arts of picture construction. In the present-day salons a color slide must meet the highest requirements of



HOME PLEASURE BY YU-CHIU CHEUNG, Hong Kong, China



SCROLL BY H. J. ENSENBARGER, Bloomington, Illinois

the finer concepts of art for acceptance.

Black and white film has an acceptable light range of from one to one hundred and twenty-eight; color film, of from one to four. The monochromist can cover up his compositional and technical mistakes in the darkroom, but the color photograph must be almost perfectly conceived before it is taken, because mistakes cannot be removed or concealed to any great degree after the shutter is released.

Since pictures are a representation of emotions and ideas by means of masses or images on surfaces, and since color usually evokes added emotional enjoyment—all else being equal—it is destined to take its place in the arts, and artists, monochromists, and color photographers are likely to live and work side by side for a long time to come.

There were 248 prints accepted in the Salon from 1,100 submitted. The jury who chose the

prints are men well known in the photographic field as experts in know-how, with long personal records of success as exhibitors. They were Earle Brown, FPSA, of Detroit; Gottlieb Hampfler, of Kennett Square, Pennsylvania; and David Darvas, APSA, from Cincinnati.

The color slides submitted number 2,224, and a fine show of about 400 of them was chosen by a competent jury consisting of George Steck, of Oil City; Eleanor Bahnsen, of Yellow Springs, Ohio; and Dr. M. A. Chantler, APSA, ARPS, of Toronto. Mr. Steck is well known for his success as an exhibitor; Mrs. Bahnsen is a professional photographer as well as successful exhibitor; and Dr. Chantler for two consecutive years held first place in *Who's Who in Color Photography* in the Photographic Society of America's list of nearly one thousand exhibitors.

The picture *Home Pleasure* on the opposite page is by Yu-Chiu Cheung, of Hong-Kong. It is an example of fine grouping around a pivot point that ties the picture together into a cohesive unit. The broadest and brightest illumination is on the face of the boy with the pen, making him and his activity the pivot of the picture. The drapery on the right balances the heavier group on the left. The hand at the face of the woman on the left is repeated by a hand on the cheek of the boy on the right, which further strengthens the unity of the grouping. Such fine composition is no accident. It is the result of precise, conscious, yet flexible use of the rules set forth through the ages by the great masters of art.

Escena de Caza by J. Ortiz Echagüe, of Madrid, is a beautiful example of the understanding of primary and secondary dominance. The fine modeling of the horse and rider, the controlled, orderly arrangement of the images of the dogs, attest to the fact that the photographer knew the exact moment to capture

the scene. He used graduated dominance with skill, throwing the importance first on the horse and rider, secondarily upon the dogs, and thirdly on the remainder of the scene. All good pictorialists know what properties give and what properties destroy dominance. Therefore it is only in a poorly composed picture that an unimportant image is allowed to dominate, while the images carrying most of the idea are suppressed or lost.

Scroll, the picture by H. J. Ensenberger, APSA, of Bloomington, Illinois, is a type in which the maker not only expresses an emotion such as he might feel when viewing a beautiful scene, but he creates an original idea also. This is double self-expression, so to speak. He does more than capture a scene laid out before him, because this picture was first built in his imagination and created upon an empty table. The result is a group of graceful

images that repeat each other in a circular line composition and add up to a pleasing whole. Simplicity, such as this, marks all good pictures.

Do we not all feel the conviction present in these three pictures, due to the trained eye and mind of each of these photographers? Could they be called anything but artists?

As long as a picture arouses the desired emotion in its onlookers, it has achieved its purpose, regardless of the medium.

Mrs. Haz has had 156 acceptances for exhibitions since she began taking black and white photographs in 1945; five years ago she switched to color. She teaches composition and beginning photography at the Arts and Crafts Center, and last summer taught GLs in Germany. Articles by her have appeared in *American Photography*, *Leica Photography* and *Journal of the Photographic Society of America*.



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A black and white photograph of a modern parking garage structure. The building features a series of overlapping, cantilevered concrete slabs that create a series of geometric, triangular and rectangular openings. In the lower portion of the image, a vintage car is parked, and a man and a woman are standing next to it, looking at each other. The overall aesthetic is mid-20th-century modern architecture.

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